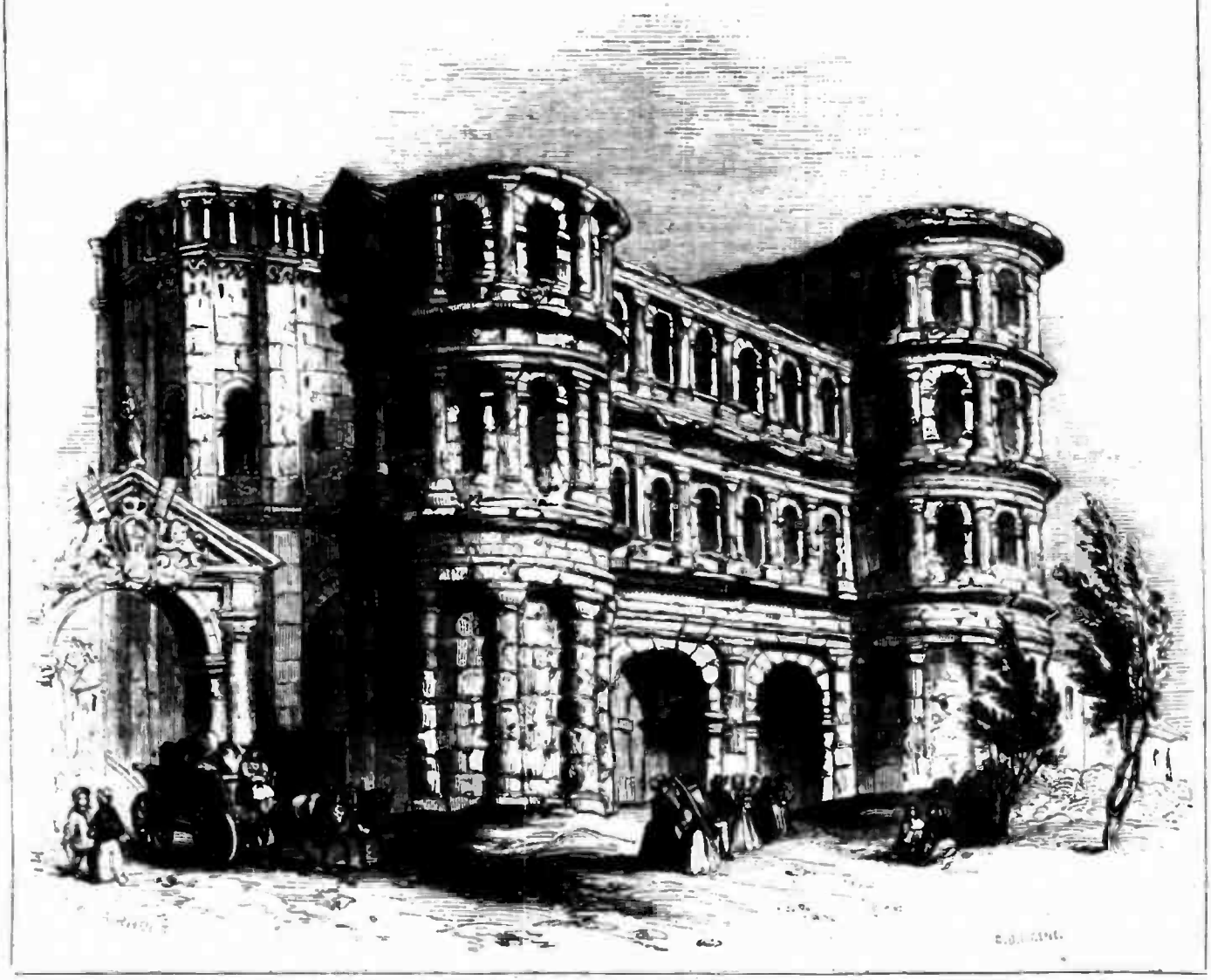
ROMAN GATEWAY AT TREVES.



likewise vanished, but still all is not taken from us. To adorn our valley, and to attract the attention of the inquisitive and cultivated traveller, there yet remain, albeit in a more or less injured state, so many objects curious in art and pregnant with historical recollections, that Treves is secure of always exciting the most lively interest, and indeed may, in this respect, safely claim a superiority over every other city in Germany."

It is to these existing remains of past greatness we must now direct the attention of our readers; and among them all, there is none more important and interesting than the ancient gate, perhaps the most perfect Roman work of that kind at present in existence, and which is known as the Porta Martis or Porta Nigra. It is engraved here from a sketch made but three months since, and is a faithful transcript of its present state. There are few buildings more commanding than this grand old structure, and which is represented upon some of the coins of Constantine struck in this city. It is of colossal dimensions, and magnificent proportion; its breadth is 115 feet, and the highest tower from the basement to the summit measures 70 feet. The construction throughout is equally colossal. It is built of enormous blocks of sandstone, averaging from 4 and 5 feet in length; but some measure 8 or 9 feet, while their depth varies from 2 to 3 feet. "So skilfully are they joined together without mortar or cement of any kind, that they appear to be supported by their own weight alone."—*Wyttenbach*. The barbaric conquerors of the Romans when they obtained possession of Treves, imagined a different construction was adopted, and believing that metal clamps rivetted each stone, they proceeded to obtain them if possible, to convert into other uses, and in every direction have they bored in the interstices of the stones for this much desired end. The Colosseum, at Rome, exhibits similar ravages, which have a most injurious effect on these buildings, and give a very shattered and ruinous look to them in many parts.*

Two arched gates, each 14 feet wide, formed the entrance through the Porta Martis to the Belgian Rome in its palmy days. The height of the arch is at present little more than 12 feet; but the soil has so accumulated here, that it is conjectured they were originally "at least 5 foot higher." The voussoirs of the arch continue through the string course above. At the sides, the grooved channels would lead to the supposition that some contrivance similar to a portcullis was used to fasten these entrances on the side next the country, where extra protection became requisite.

"In every direction, and as well on the ground-floor as on the upper stories, the face of the building is ornamented with rows of Tuscan columns. These in the two fronts stand out from the wall full two-thirds of their diameter: on the sides they are no more than pilasters; and their projection does not exceed 3 inches. Their form is plain and simple, and thus the better adapted to harmonize with the dimensions and solidity of the whole."—*Wyttenbach*. The centre of the gate is composed of two uniform stories, the side towers of three; the third story of one, is, however, ruined. Towards the town these wings exhibit a flat line, and project about 4 feet; on the country side, the principal front, and which is represented in our engraving, they come forward in semicircles just 15 feet in advance of the centre.

Wyttenbach considers this colossal structure the Propylæum, or more probably the Pretorian, gate of the fortifications wherewith Constantine the Great environed Treves, and that it shows marks of the work of different eras; for even at the close of the western empire, when it was brought to its present state, it was not regarded as altogether complete. Some additions were still considered necessary to give the last touch to its size, its strength, or its beauty. The fall of the Roman empire stayed the progress of this work; the barbarians spoiled it, in the hope of finding metal; and later barbarians converted it into a church, disfiguring it in many parts. It has indeed seen strange vicissitudes since its erection as a gate, and its modern return to its old uses; for it was not always sacred to its original destination. A certain St. Simeon, sometimes called *Stylites*, from his great propensity to living abstracted from the world, on the summit of columns, chose this gate for his residence, and resided on its highest tower during the last seven years of his life, from 1028 to 1035. His history may be seen in the early part of Hone's Every Day Book, and is a frightful instance of what passed for religious devotion in the middle ages. After voluntary tortures

* "The characters that are to be seen in great variety upon the stones, may possibly be *masonic marks*. They resemble those frequently found on grave-stones of the 4th century, in which the letters have the appearance of belonging to the earliest period of the Romans. Specimens of these are given in the work of the Benedictine Monk, Joseph Fuchs (see his *Alte Geschichte von Mainz* ii., p. 165), and in that of Quednow (*Beschreibung der Alterthümer in Trier*, p. 54)."—Turner's translation of Wyttenbach, to which excellent *guide*, we must acknowledge once for all our obligations for facts and dates connected with the interesting objects it descants on.

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